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4.	RESTLESSNESS (Unruhe),	[illegible]
5.	MURMURINGS IN THE FOREST (Waldgeflüster),	[illegible]
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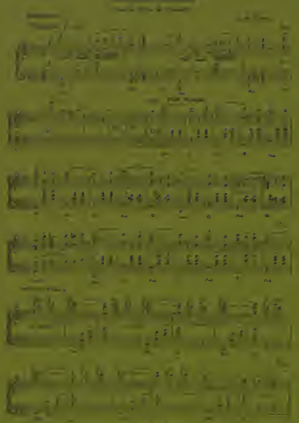

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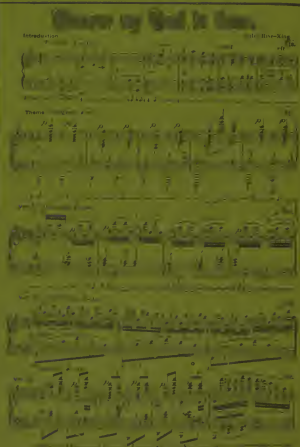

[KUNKEL'S ROYAL EDITION.]

Twelve Grand Studies.

LISZT-BÜLOW

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2.	WHISPERINGS OF AUTUMN (Herbstgeflüsster),	35
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4.	RESTLESSNESS (Unruhe),	30
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9.	I THINK OF THEE (Ich denke Dein),	35
10.	FLEETING TIME (Flüchtige Zeit),	35
11.	SPRING SONG (Frühlingslied),	60
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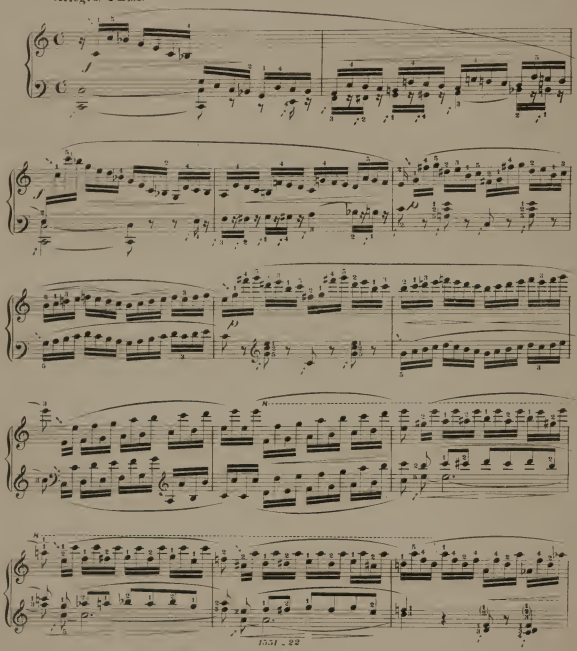
PRELUDE.

PRÄLUDIUM.

Allegro. ♩ = 132.

Franz Liszt.



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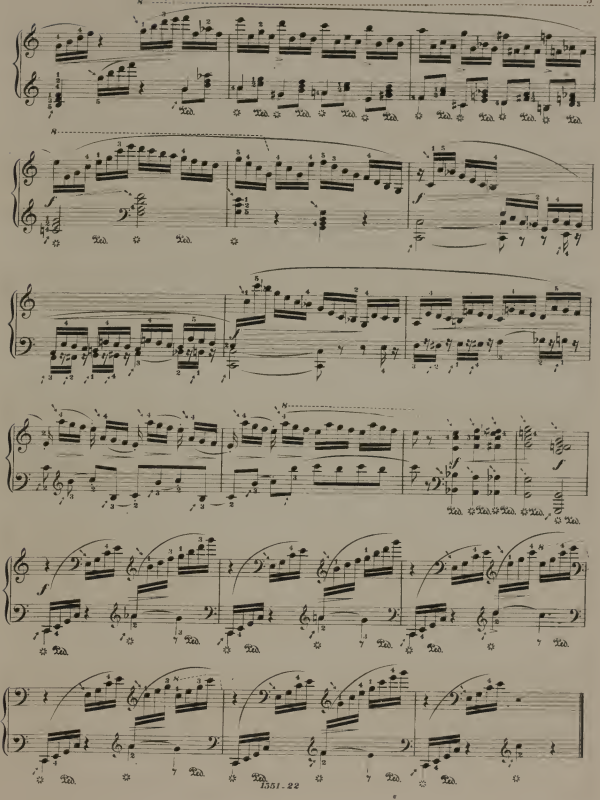
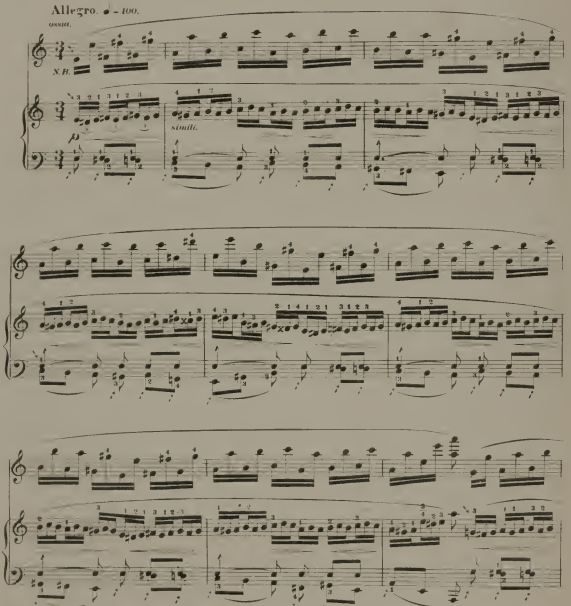


WHISPERINGS OF AUTUMN.

HERBSTGEFLÜSSTER.

Liszt-Bülow.



N.B. The version in broken octaves offers splendid practice for small hands!

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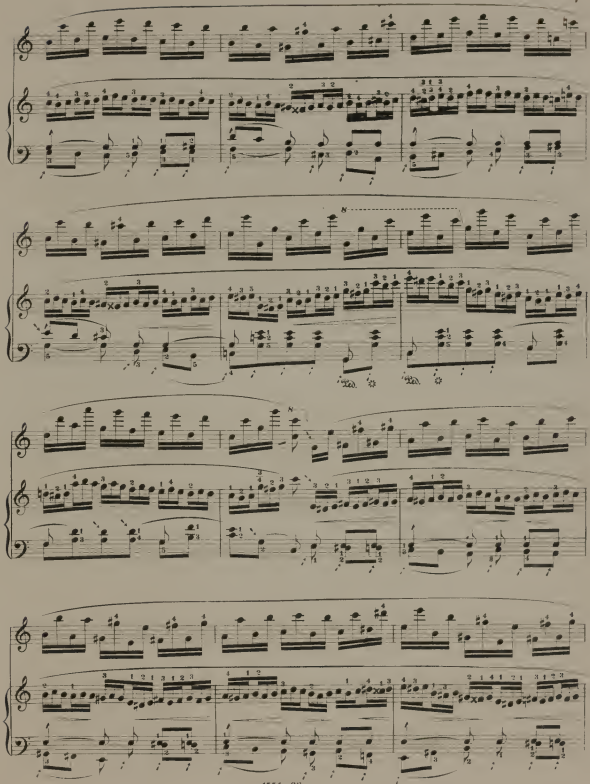
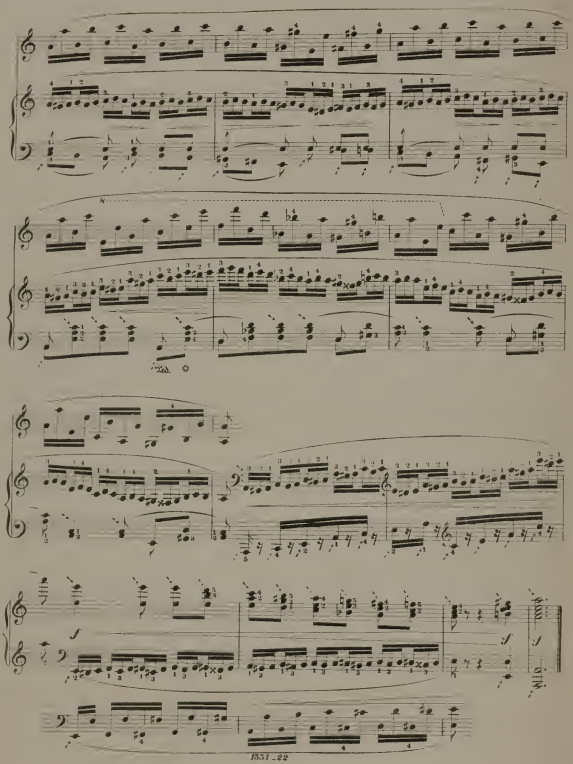


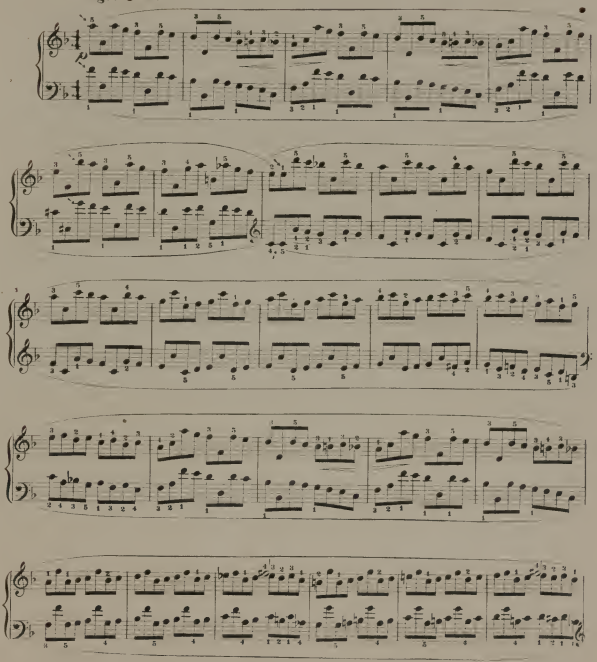


WITH THE TIDE.

MIT DER FLUTH.

Liszt. Bülow.

Allegro. ♩= 80.



1551 - 22
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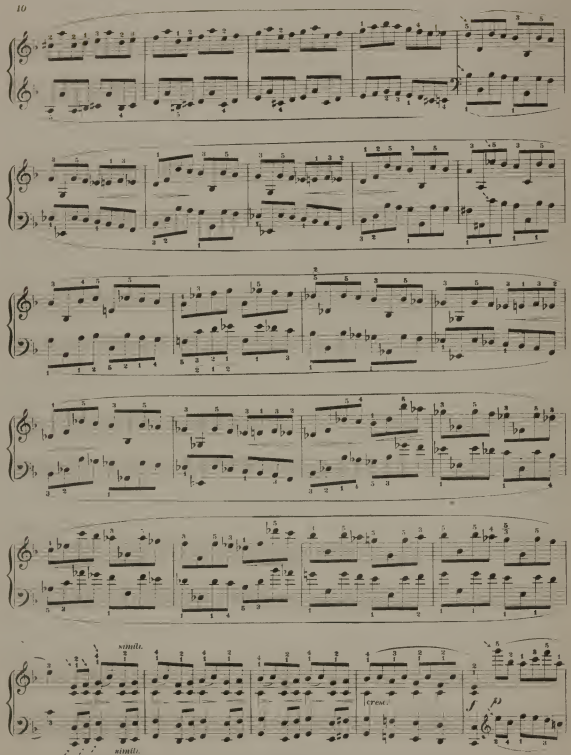
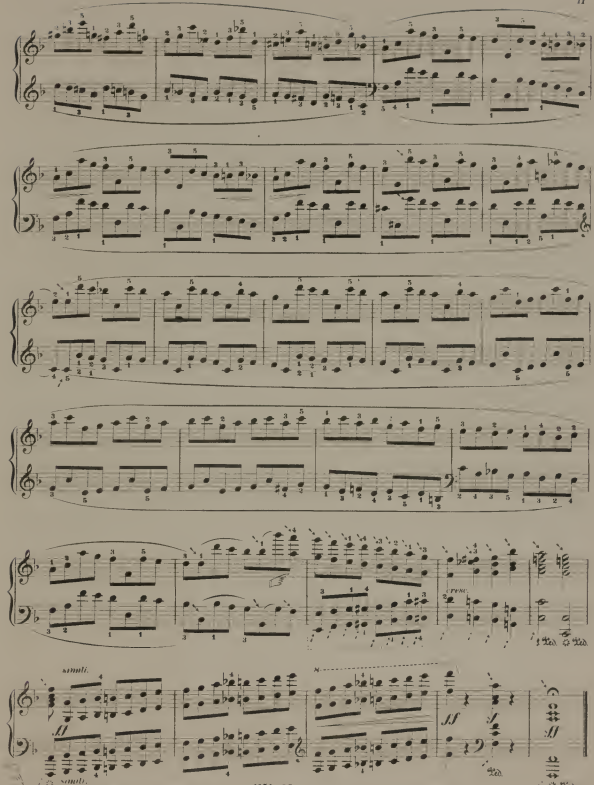

simile.
cresc.
f
p
simile.



1551.22

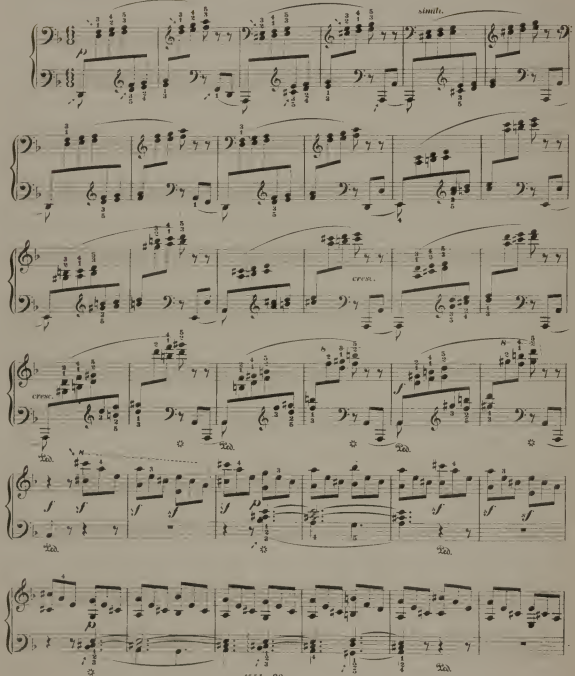
To simplify this difficult octave passage in contrary motion omit the lower notes of the octaves.

RESTLESSNESS.

UNRUHE.

Allegretto. ♩= 112.

Liszt. Bülow.



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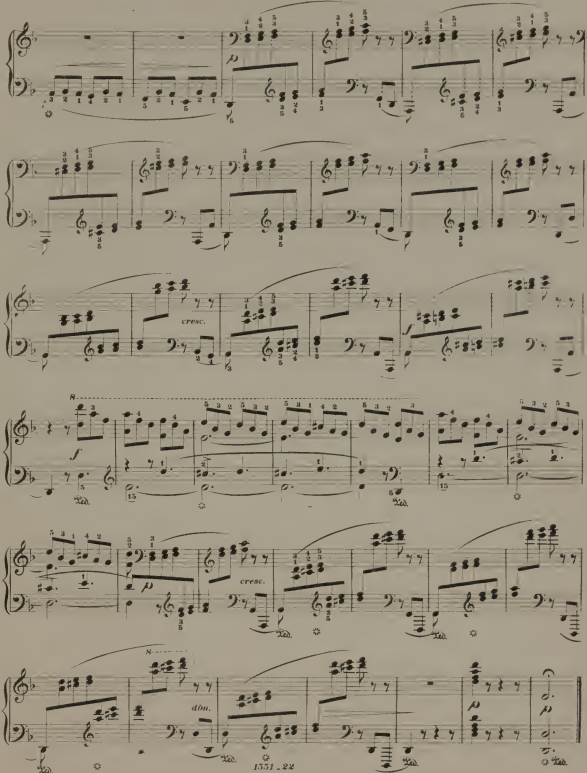
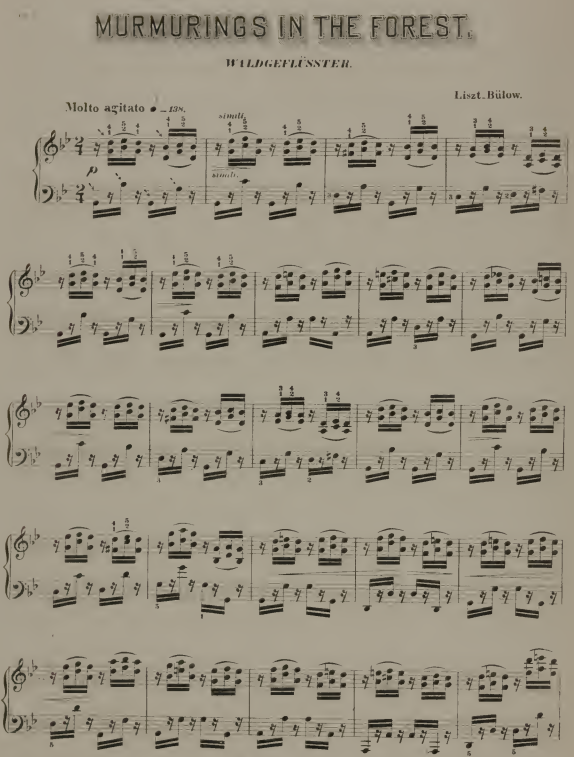

cresc.
cresc.
dim.

MURMURINGS IN THE FOREST.

WALDGEFLÜSTER.

Liszt-Bülow.



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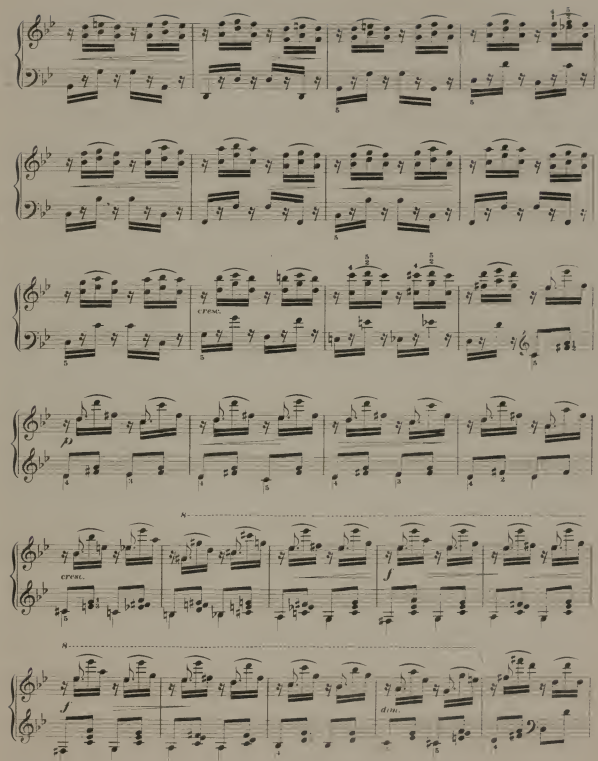
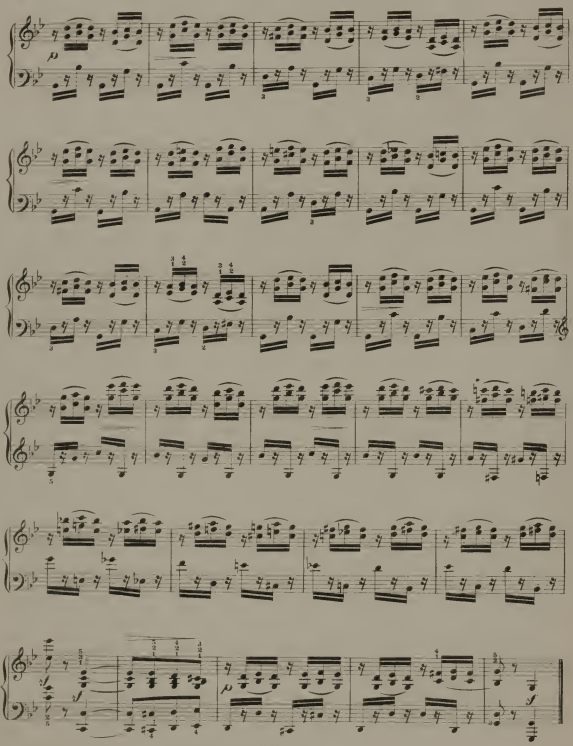
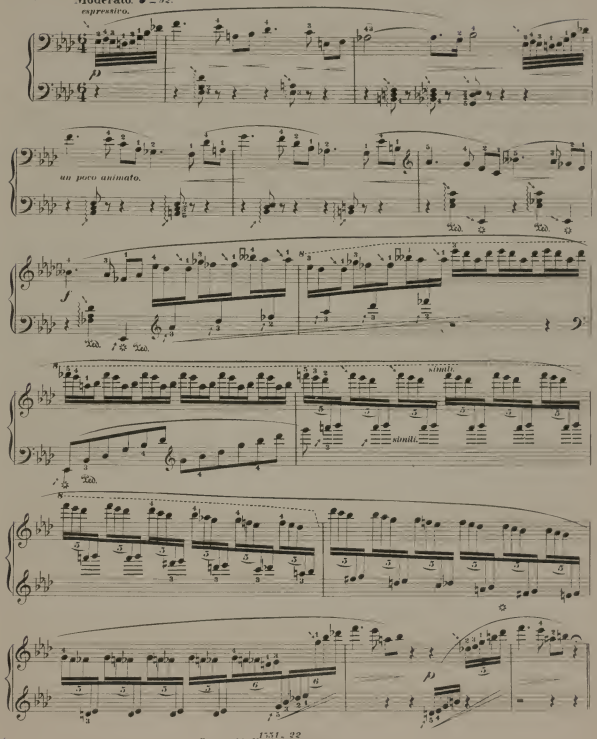

cresc.
cresc.
dim.



GREETINGS OF LOVE.

LIEBESBOTSCHAFT.

Liszt-Bülow.



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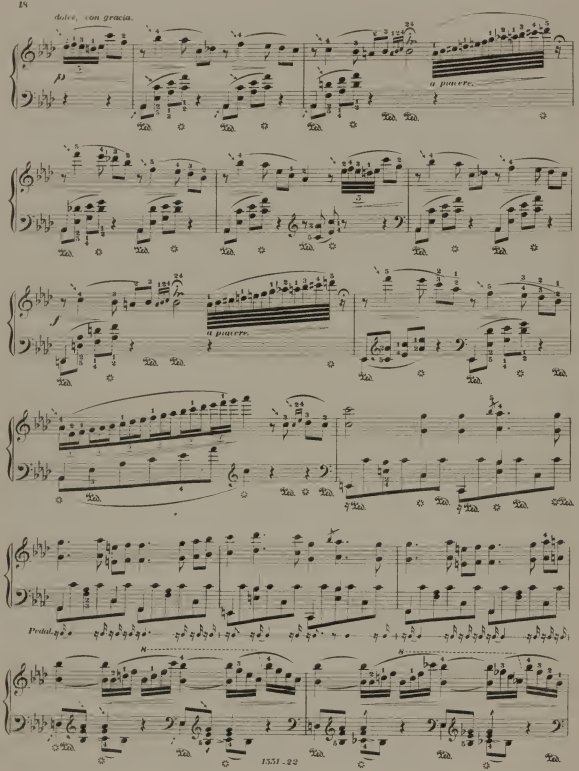
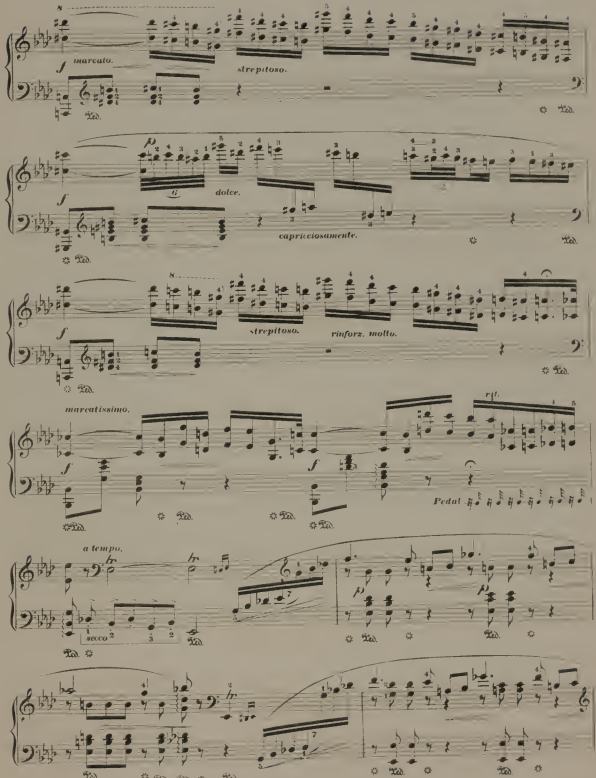
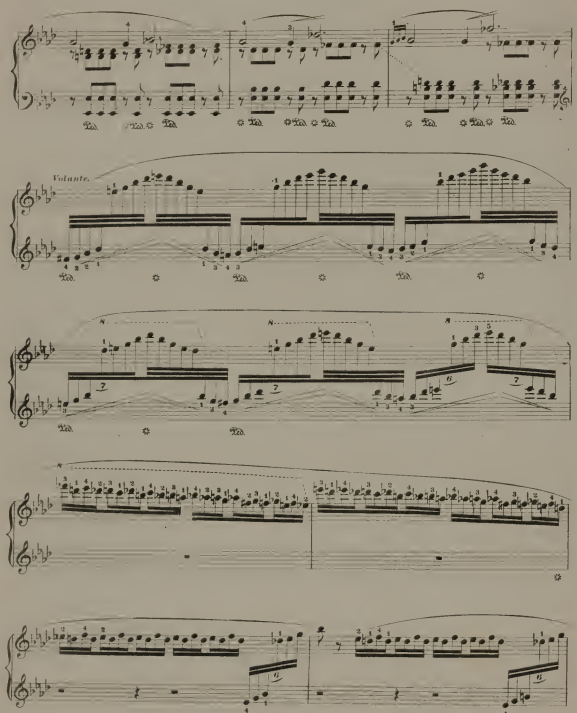
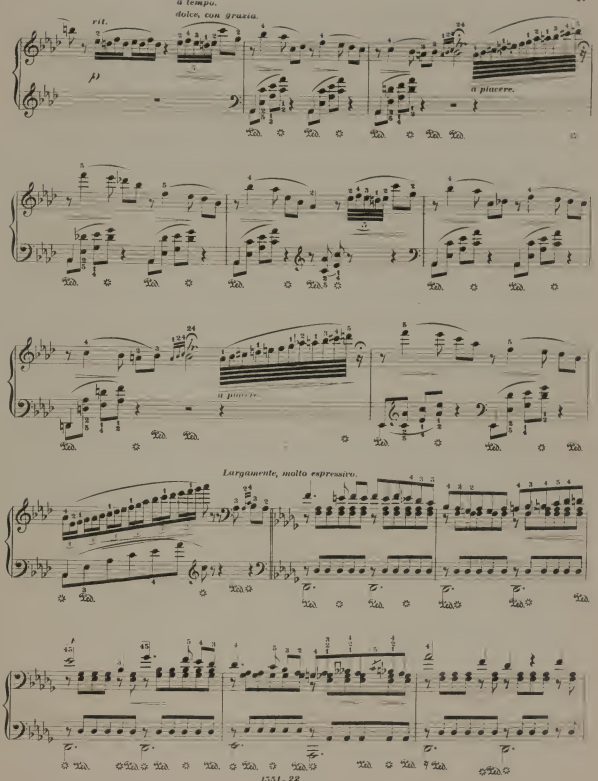
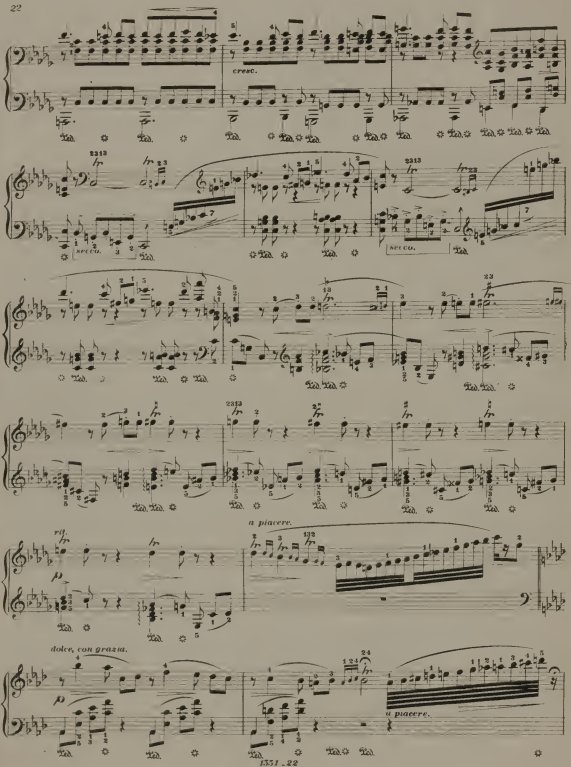
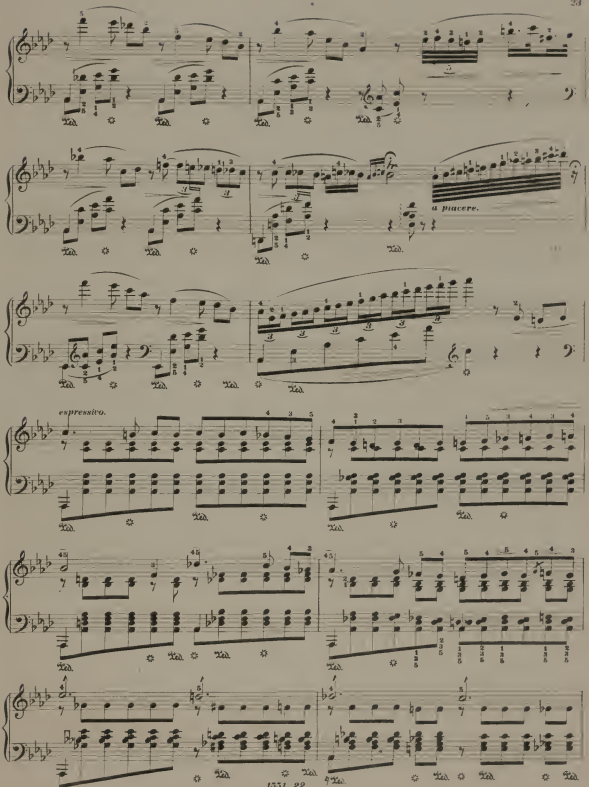

dolce, con gracia.
a piacere.
a piacere.
Pedal.
N.
N.

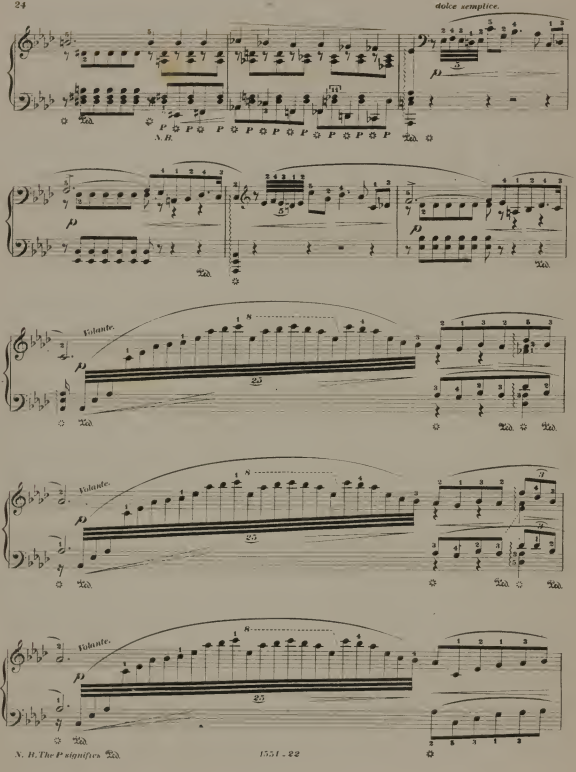

marcato.
strepitoso.
dolce.
capricciosamente.
strepitoso.
rinforz. molto.
marcatissimo.
rit.
Pedal
a tempo.
secco


Volante.

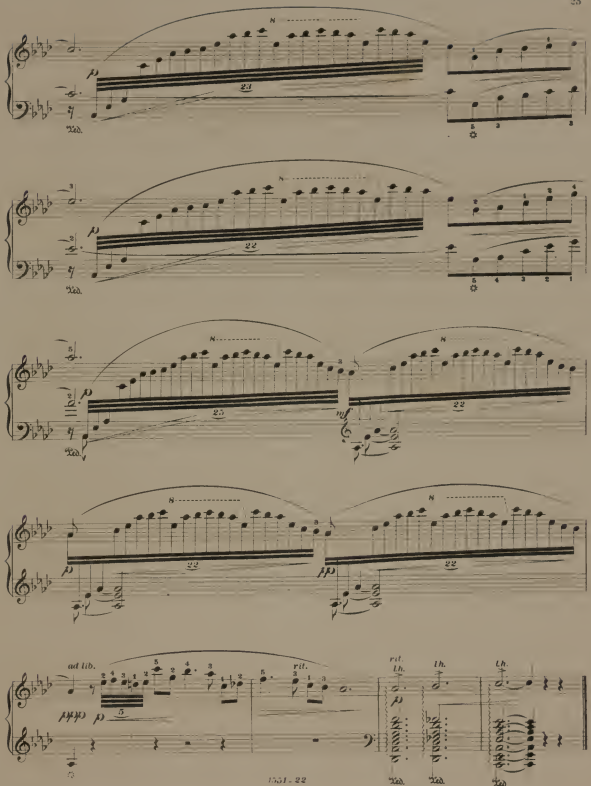

a tempo.
dolce, con grazia.
rit.
a piacere.
a piacere.
Largamente, molto espressivo.


cresc.
secco.
secco.
a piacere.
dolce, con grazia.
a piacere.


a piacere.
espressivo.



N. B. The P signifies Ped.


ad lib.
rit.
rit.
th.
th.
th.

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XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

MR. CHARLES KUNKEL, November 28, 1903.

Many Rhodes-Scholarships. Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and with the same unreserved recognition and success.

With the fullest esteem,

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL, November 27, 1903.

DEAR SIR:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient style in which you treat this delicate question, the management of so many stumbling-blocks in the Pedal. Your method is profound, and yet simple and logical enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any one grade, but is equally valuable to the beginner, the advanced student, and even the most advanced ones, whose playing needs revising. I find your work a most beneficial one, and shall endeavor hereafter earnestly to bring the subjects upon which you elaborate without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

Wishing you full success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, St. Louis, Mo. December 14, 1903.

MY DEAR MR. KUNKEL:—Your "Piano Pedal Method" is so comprehensive, and positively original, that you could easily well afford to dispense with any conclusions founded on the work. The attempts heretofore made to exercise that important factor, the creative, imaginative, subjective field, so diffuse as to invite ridicule and confusion.

In your extensive treatise on the subject, accomplished as it is by the most practical scientific rules, I find only one thing in regard to the proper mode of using the Pedal, especially commendable in the clear and lucid exposition of the various problems presented, which render the work equally interesting to the learner and an value to the pupil.

I congratulate you on your eminent success in this work, and will most cordially recommend your method to teachers and pupils, as the only word on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

December 18, 1903.

MY DEAR MR. KUNKEL:—You have done a great work in giving to both *teachers* and *pupils* the most careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a *classic*. It was, I think, Rubinstein who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it under lasting obligations to yourself. The important point which I have marked in the whole range of your work is that each *Pedal Exercise* is accompanied with an illustration as well as a printed one, and after the practical demonstration of its superlative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory.

As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1903.

MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most practical manner the long-neglected subject of the proper use of the Pedal as applied to modern pianoforte playing. It will be found a most visionary for good in many a field, and should certainly be in the hands of every aspiring *teacher, student* and *amateur*.

With best wishes, I am, cordially yours,

J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1903.

MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with such pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing, and I am pleased to say that you have filled a void which has long been felt in this direction. Consequently, in my capacity as a teacher, I have had no means as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow many of the pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a piece as Chopin's Ballade in A flat, for example, has, of late, been a subject studied for a month's lessons by so great a number of my pupils that your pedal school revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and be "ruling" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such pioneers ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me, Yours very truly,

ERNEST R. KROEGER.

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CARL SIDUS' CELEBRATED STUDIES FOR THE YOUNG PIANIST, Op. 500 and 501.

Op. 500, contains 12 [illegible]

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JOYFUL PROMENADE.

[illegible]

THE LITTLE SOLDIERS.

[illegible]

ON THE ALPS.

AUF DEN ALPEN

IN THE MILL.

IN DER MÜHLE

BUTTERFLIES.

[illegible]

WOODLAND WHISPERS.

[illegible]

THE MERRY HUNTERS.

[illegible]

THE MERRY MILLER.

[illegible]

AEOLIAN HARP.

[illegible]

THE LITTLE GAZELLE.

[illegible]

HAPPY CHILDREN.

[illegible]

DANCE AROUND THE CHRISTMAS TREE.

TANZ UM DEN WEIHNACHTSBAUM

LISTEN THE GUITAR.

[illegible]

LILY OF THE VALLEY.

[illegible]

[illegible]

BOLD DEMOLITION.

[illegible]

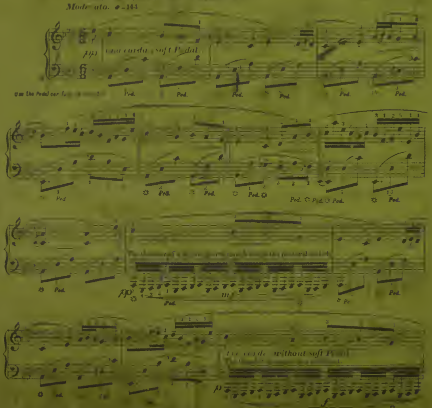
The ALPINE STORM is published in regular sheet music form with ... such as ...

ALPINE STORM

A SUMMER IDYL.

Th... valley where the young shepherd ... to h... and well- ... stage ... of her ... their ... each tree ... song to his ... tells that ... the farness.

Charles Kunkel. 105.



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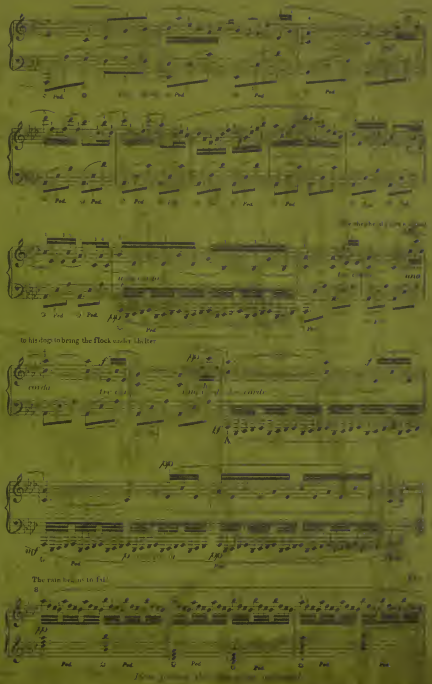

NOTE.—A ... left hand, in the lower bass, ... ter which the ... This piece, well executed, ... an immense effect.